



# PUPPETRY JOURNAL



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## THE PUPPETEERS OF AMERICA

THE PUPPETEERS OF AMERICA is a national non-profit organization whose object is the improvement of the art of puppetry. The organization is governed by a national council elected by the membership.

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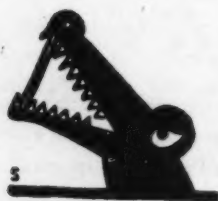
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# Contents

Ingredients of Fantasy .....	Jero Magon	3
Puppets in Summer Stock .....	Herb Scheffel	5
Membership Honor Roll .....		5
A Letter from Fred Putz .....		6
A. E. T. A. ....	William Ireland Duncan	8
Teatro Dea Piccoli Attori .....	Martin Stevens	9
To Tape or Not to Tape .....	Jim Menke	10
Book Reviews .....	Romain Proctor and Fern Zwickey	11
Puppet Parade .....		12
Bloop .....		12
The Kluyskens .....		12
Lulu .....		21
The Ritts .....		21
Create! .....		21
From the Past .....		21
Tony .....		21
Story Telling Helps .....	Lois Hurt	23
Punch's Mailbox .....	Rod Young	25
Puppet Plays .....		30
Cover Illustration .....	Herb Scheffel	



# Ingredients of Fantasy

By Jero Magon

"Such Stuff as Dreams Are Made On . . ."

## The Tempest, Act IV. Scene 1

Salvatore Dali, in a typical mood of perversity, once remarked, "I would like to ride a taxi equipped so that, by pulling a cord, I could make it rain inside the cab, while the sun is shining."

The topsy-turvy attitude of Surrealist painters like Dali is not out of place in the puppet theatre. An examination of some of the manifestations of Surrealist art may yield many provocative suggestions for the puppeteer.

As in a dream, there is in Surrealism a free association of personality, space, and time. One need not be limited by any logical relationship between an actor and his environment. A serpent may quiver in a living room in an ecstatic dance; a boat with full sail may glide effortlessly through a dense forest.

This technique of "displacement" is particularly effective in puppetry. A dream play like "Alice in Wonderland" is perfect material for the puppet theatre precisely because it delves into the realm of the nonsensical. It abounds in scenes showing characters in incongruous settings. No "live" production with real actors, however clever their make-up, could project the extravagance of this fantasy as effectively as a puppet production.

In Bland Sloan's puppet version of Charles Erskine Scott Wood's "Heavenly Discourse," Aquarius, carrying a parasol and bag, is suspended between Gabriel and God in a rain-bow-framed heaven.

Not only may subjects be removed from their natural milieu, but incongruous forms may be combined without regard for scientific truth. Human

heads may be discovered on inanimate objects. (Dali painted a realistic head of Shirley Temple on a red Sphinx). Or, parts of animals may be superimposed on human bodies.

Birds, animals, insects, fish, or even inanimate objects may be endowed with human qualities, dress, and foibles. A rooster may play the violin; a chorus of clamshells may perform a precision dance; the big bad wolf may be dressed in the costume of the old-fashioned villain.

R. Bruce Inverarity has applied the Surrealist concept to his marionette production Z-739, a play of the future. The puppets in this imaginative show were contrived from household utensils—scouring brushes, metal funnels, shoe trees, pots and pans. How inventive is the design!—a birdcage for the hips, bent wire for the chest, a box with single painted eye for the head, etc. Ludicrous as the individual elements may appear, their combination exerts an almost hypnotic fascination.

Defying the laws of gravity, the puppet may float happily through space, like Chagall's ecstatic husband in the Surrealist canvas "The Birthday." He may stretch his neck to an astonishing length; he may even undergo a complete transformation in full view of the audience.

All of these elements of fantasy have proved enormously popular in the animated cartoon, a medium that has a close affinity with the puppet theatre.

The Surrealists, rejecting the rationality of visual facts, explore the world "beyond reality"—the subconscious, the unconscious, the nightmare, the dream. They reject all control exer-

cised by reason, asserting that "nothing but the astonishing is beautiful."

The "stream of consciousness" is one facet of this strange movement. The phrase was first used by the philosopher William James to describe the stream of random ideas and images that flow through the mind in a state of reverie.

In the literary field this process found expression in the writings of Gertrude Stein, James Joyce, and Marcel Proust.

A Surrealist painter like Paul Klee, following the "stream of consciousness" method, would depict the varied images evoked by a given concept. A theme like fishing would result in a composition consisting of a plate, a fish, seaweed, spool, tackle and similar motifs scattered about the canvas as casually as a child pouring toys out of a box.

In somewhat similar vein is Don Ves-  
tal's interpretation of Gertrude Stein's "Identity." Scattered about the stage are the mannikin heads on the floor representing Chorus. Suspended in mid-air at left and right are Human Mind and Human Nature. The two seated figures are Gertrude Stein and Gertrude Stein the Playwright ("I am I because my dog knows me.") The stage picture resembles nothing ever encountered on land or sea. Like Gertrude Stein's writing, which is so simple that it is too complicated for most readers, the puppet version is as uninhibited as a Paul Klee whimsy.

Exaggerated proportion is another aspect of fantasy. An insect may normally appear insignificant, but enlarged many times its size it becomes a creature of terror. Kuniyoshi, in his painting "Little Girl, Run for Your Life," shows a child fleeing from a gigantic grasshopper, about ten times her size. Such distortion of scale between puppet characters will establish imaginative new relationships.

In many Surrealist paintings we often find vast empty spaces, and

which tiny objects cast long shadows in the unearthly light. For the dream sequences in the motion picture "Spell-bound," Salvatore Dali designed a series of trance-like settings in the Surrealist idiom. The puppeteer may find these haunting, barren vistas effective in projecting the mood of a lonely spirit in a cold, unfriendly world.

The "hide-and-seek" device, in which human forms are discovered in the foliage of trees and shrubbery, is a favorite with Surrealists Max Ernst and Pavel Tchelitchew. Applications of this principle are often to be seen in forest scenes in which the contours of trees are made to suggest human forms.

A system of strange psychological symbolism has been evolved by the Surrealists: fur-lined teacups, limp time-pieces, melting telephones, figures with perforated bodies, dismembered mannikins with faceless masks. Dali writes: "I am the first to be surprised and often terrified by the images I see appear on my canvas. I register without choice... the dictates of my subconscious."

Painters and critics are dubious about the formal aesthetic values of Surrealist art. Irrational, paradoxical, nonsensical, mad—these are some of the adjectives hurled at this movement by outraged gallery visitors. But whatever you might say about the validity of Surrealism as a credo for the easel painter, there can be no doubt as to its theatrical values for the puppet impresario. In the enigmatic art of Klee, De Chirico, Chagall, Ernst, Tanguy, Dali, Blume, and Tchelitchew, the puppeteer may discover intimations of a strange, fascinating world.

Perhaps the most exciting aspect of the puppet theatre is that the imagination may soar unhampered by any rules of logic. This defiance of all the limitations of everyday life provides a means of escape, for a brief golden interlude, from the inexorable facts of our earthbound existence.

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# Puppets in Summer Stock

Herb Scheffel

A puppeteer's dream came to life in New Jersey, Saturday, June 29th, with the opening of the FIRST puppet summer stock company, doing repertory, for a ten week season.

Situated on the grounds of the Sun Dance Lodge (Route 46) in Caldwell, N. J., Don Brown's KIDDIES PUPPET THEATRE opened the first matinee with the Lea and Gia Wallace Puppets doing "Puss In Boots."

Brown chose an ideal spot for presenting a new puppet production weekly, alongside the Sun Dance Lodge (restaurant, dance floor and bar) and a huge picnic grove, lake for boating and swimming, and plenty of parking space.

Nestled among the trees and a grassy lot, the three center poled big top looks cool and attractive from the highway, all done up in grass green and white striped top and tan side walls. There is plenty of seating capacity and the brilliant red and light blue puppet stage is amply lit. Each week-end, the puppet productions will be augmented by an additional novelty act, and at the show caught, Van Setten, a clever magician, had the kids

on the edges of their seats. Two shows are scheduled daily, 2:30 and 7:30 and the hawking of refreshment, before and after and during a short intermission, make for very pleasant summer al fresco entertainment. There was plenty of audience participation and all in all it made for good live entertainment out of doors. It was all like being in the middle of a delicious green salad.

There will be two other puppet companies alternating with the Wallace shows for the season. Bea Geller's company, out of Jersey City will open the second week's bill with their version of "The Three Wishes" and variety, to be followed by Pat Hill and his company.

Besides the usual channels of advertising, Brown can call on the various picnics and outings booked by the Sun Dance Lodge on it's grounds for potential audiences, for this FIRST tent Summer Theatre presenting ONLY puppet productions. The atmosphere has a definite festive, circusy flavor, and offers the picnicking family a whole day of pleasantries on one stand.

## New Membership Honor Roll

*716 Members as of May 1, 1957*

*785 Members as of July 1, 1957*

Felix Smyth—1, Peggy Watson—1,  
Ken and Tom Chomont—1, Rena Prim  
—1, John Zweers—1, Nancy Cole—1,  
Vera Leeper—1, Bertha Walsworth—1,  
Joe Berg—1, Mollie Falkenstein—1,

Frank Paris—1,  
Fern Zwickey—1, Helen Crall—1,  
Della Bird—2, George Merten—2, Alan  
Cook—3, Lois Hurt—3, Detroit Insti-  
tute of Arts—3.

# A Letter from Fred Putz

April 6, 1957

Dear Puppeteers;

Please accept my apology for not writing you sooner, but until now, there has been very little to write about. However, this last week, Friday and Saturday, the 29th and 30th of March, I received the experience of a lifetime. During these two, brief days, I was able to visit Braunschweig Germany and attend the Puppeteers of Europe Convention, or as it is in German, Woche Europaischen Puppen-spiels, 1957.

The convention was from the 23rd to the 30th, but I was not able to get away until Thursday, the 28th at ten P.M. It was a twelve hour drive from Geoppingen, where I am stationed to Braunschweig but well worth the effort.

During my stay, I met puppeteers from Germany, France, Poland, Hungary, Holland, England, Sweden, and even two from India. All were wonderful to me. They were bursting with new ideas and hungry for news of American Puppetry.

Professor Siegel, (Professor of puppetry, Branschweig U.) the man who was responsible for the convention, is compiling a list of the puppeteers who attended and will mail it to me as soon as he recovers. Two hundred puppeteers were quite a strain on him. This list I shall forward to you so that the Puppeteers of America can start a correspondence with the Marionettenspieler of Europea. This, I am sure, is the beginning of something great and can mean very much in the way of world relations. If more people of various interests could get acquainted in this way, we all would realize that there is so little difference between people. I have come to realize that the difference is only in miles.

Puppeteers around the world are just alike. You can spot one a mile

away; it doesn't matter what size, color, shape, young or old, there is something about them that sets them apart. Never have I come to realize this more than during this trip. They all seem to be the happiest people on earth. Perhaps, not happy as far as wealth, for the puppeteers of Europe find making a living very hard; people do not pay for entertainment here like they do in the States. There is a satisfaction they find in being a puppeteer, a magic that seems to lift their personalities and gives them a glow. Even though they may be extremely temperamental, their tantrums have the humor of a clown. There are no other people on earth like them, even if their puppetry exists only in a small hand puppet that dad brought home from the dime store. Puppeteers are wonderful.

Let me describe the trip to you according to date and time: We arrived at Braunschweig at 11 o'clock, just in time to attend the business meeting. During this meeting, guests from countries other than Germany were introduced, yours truly was the only representative of the U. S. Although invitations were sent to several American puppeteers; none were able to attend.

After the introductions, there were talks about techniques, new ideas, and of what is being done today in puppetry. It seems that in Europe as well as in America puppetry is experiencing growing pains. The professor said, "We are looking for something new, something different." This has been my conviction all along. The reason that puppetry died in the past was that it became stereotyped and did not grow as did the other arts. Therefore, it became stale and tasteless.

In Goeppingen I was fortunate enough to see the Gerhards Marionetten Spielen. This show is one of Germany's finest in the way of "Chil-



dren's Theater". The puppets have a history almost a hundred years old, and some of the marionettes are fifty years themselves. The show was wonderful, but it was dead. These puppets died only a few years after their birth, and so did the mind of the puppeteer. If puppetry is to take its place along with the other arts, it must stay with the changing times and changing ideas. I was so glad to see that the Puppeteers of Europe have realized this.

After lunch, Albercht Roser and wife presented their solo puppets. This was the finest exhibition of manipulation that I have ever seen. Albercht used a modification of the upright control, but instead of using wire to support the hand strings, he attached a small cross to a strip of leather which in turn was attached to a bar at the top of the control. Four strings are placed at each corner of the cross and these strings are attached to the wrist, middle finger, and on each side of the hand. This control provides turning of the hands, movement of the wrist as in waving; each of these movements under the control of the puppeteer. Albercht had one of his puppets give a lecture and demonstration in the direction of an orchestra, which dealt mainly with the grace and flexibility of the wrist. Also presented was a clown, of the bum type. This puppet was able to do more things and had more personality than any other at the convention. He was alive!

That evening at 8 o'clock, we saw the La Compagnie Des Marottes Andr'e Thaon Paris Stock Puppen. A group that began as a hobby in Paris. These were hand puppets, but on a very large scale. The picture is of the announcer. This puppet is very simple. The head is attached to a stick, and the puppeteer places his hands in a pair of gloves, these are the hands of the puppet. Two people work this puppet, one, the head and one, the hands. This enables the puppet to do any number of things. The puppet stood about two

feet tall. The other puppets were of the same type, but each puppeteer had two puppets, and the hands were allowed to hang free, with no manipulation. The show was so well planned that hand manipulation was not necessary. Another feature was a caterpillar and a snail who fought over the possession of the snail's shell.

The La Compagnie Des Marottes used old French folk songs, dances and themes as the basis of the whole show. The puppeteers sang and danced, chanted and spoke, producing a truly spectacular and well designed performance.

Saturday, March 30th began at 10 o'clock with movies and lectures concerned with puppetry and techniques. Little has changed in their techniques, wood and paper and the principle materials of puppetry are used. Plastic wood must be too expensive. Puppet movies are the coming thing. Advertising and education are taking advantage of the media to a great extent.

In the afternoon, the Opera, "David and Goliath" was presented by Professor Siegel. The music was written for the show, and designed for puppets. The professor uses puppets of two and three feet in height. The designing and construction is wonderful. However, to everyone's surprise, the manipulation was very poor. These beautiful marionettes were leaping like frogs and swinging like tree branches. The staging also lacked quite a bit. After "David and Goliath," the professor presented a variety show, using an announcer who was dressed in a pink and baby-blue tux., a Chinese dancer, a Mexican combo (which was good), a Wonder Horse (also good, until it too started to swing instead of prance), and a pianist.

During the two days, I met several people who remember the Gilmores and their show and wished to be remembered to them and wished a greeting sent to the Puppeteers of America.

# A. E. T. A.

William Ireland Duncan

## NOTE:

The P of A has held an organizational membership in the American Educational Theater Association for several years. In addition, many members of the P of A hold individual memberships. Since puppetry is one of the oldest of the theater arts and held in high esteem by educators, it is a natural affiliation. Our affiliation entitles the P of A to appoint one member of the P of A to the AETA Advisory Council. For several years Bill Duncan has been our representative. Since many members are not familiar with the purposes or activities of AETA, we asked Bill to give us this general summary of AETA.

## Bill Reports:

There is considerable interest in puppetry among members of the AETA. When the annual convention was held in Cincinnati, we were able to organize one of the most successful sectional meetings on the program. Featured were Dick Myers, presenting a hand puppet show, Vivian Michael demonstrating puppetry at the high school level, Shirley O'Donnol doing the same at the college level, a puppet exhibit and a showing of the Stevens-Rose film, *THE TOYMAKER*.

The following excerpts from the AETA brochure describe some of the advantages of membership:

"AETA is a non-profit, professional organization established to encourage the development of theatre in education.

"Its purpose is to encourage high standards of teaching, production, and scholarship in the educational theatre field by:

1. promoting co-operation among teachers and workers in the theatre;
2. helping teachers of theatre with their particular problems through collective effort in a work-program;
3. disseminating information concerning developments in the field of theatre;
4. promoting the proper integration of theatre in the programs of educational institutions;
5. improving the national appreciation of theatre in school and community;
6. stimulating and supporting national legislation on theatre; and
7. encouraging international understanding through the dissemination of information on the American theatre to foreign countries.

"Everyone who has an interest in theatre is eligible for membership. Although emphasis is placed on educational theatre, many members are engaged, actively or otherwise, in professional theatre; in children's theatre; in community theatre; in film, television, and radio; in puppetry; in libraries and in other areas of theatrical interest. Annual membership totals over 2,400.

"The Educational Theatre Journal is a quarterly professional publication of the American Educational Theatre Association published in March, May, October, and December. Each issue contains articles on such subjects as children's theatre, secondary-school dramatics, technical developments, dramatic theory or criticism, playwriting, and mass media—in short, articles dealing with the concern of every interest-group in AETA.

"A Directory of AETA Members is published each year as a supplement to the December issue of the *EDUCATIONAL THEATRE JOURNAL*.

"AETA operates a Contact Place-



ment Service which is designed to put employers who are trying to fill vacancies in contact with likely candidates. Application forms are made available to persons seeking new employment upon request to the director.

"The Children's Theatre Conference, a division of AETA, has its own officers and governing board and carries on an active national and international program. Annually CTC conducts a workshop and holds a meeting, during which significant developments in children's theatre are discussed and sectional meetings concerned with all phases of children's theatre are held.

The CTC also distributes to its membership material and publications related specifically to children's theatre. Membership in CTC achieved at no extra cost through membership in AETA.

"The Association meets in Convention annually. The 1957 Convention will be held August 26, 27, and 28 at the Statler Hotel, Boston.

"Regular membership, including the AETA JOURNAL, is \$5.50 and may be obtained by writing:

Kenneth L. Graham, Exec. Sec.,  
University of Minnesota,  
Minneapolis 14, Minnesota.

## Teatro Dei Piccoli Attori

Martin Stevens

On June 6, 7 and 8, 1957 the above company did their "first American appearance" at the Brander Matthews Theatre at Columbia University in New York City. The large group of American puppeteers which attended wished it could have been the "last".

Twelve earnest and "professional" people, in an inconceivably gigantic stage set-up, did fifteen acts of unbelievable, unrelieved, unparalleled insipidity. Their one attempt at something more than a stunt was "Red Riding Hood", (Oh, Prock!), in which they managed to be both gross and vapid at the same time.

Calypso, Acrobats, Peruvian Carnival, Clown (with and without head), Pianist, Naples (picture number with lighted excursion boat sailing by for a smash finish), Scene from "Madame Butterfly"—it went on like that. The audience tried hard at first to encourage them (and itself) but it couldn't hold up, and soon gave the performers

the nearest Americans come to booing—the "polite applause."

Now all this is really too bad. The pity is, these people are giving it everything they have, and they haven't anything, and they don't (apparently) know it! It is just horribly likely that some agent is going to get them some dates in this country. They will have to be big money dates to support the mere size of the effort—and my guess is that those sponsors won't hire another puppet show for a generation.

The word "Piccoli" is going to make some people think Podrecca is back, and that will disappoint them too. The only thing we can do about it, I guess, is to keep it in mind, and if it comes near us, try to keep the sponsor from making a mistake by becoming one. I've never written a review like this before, or made such a suggestion—but the show your Cub Scout Pack did last year was as good as this. A most unfortunate affair!

# To Tape or Not to Tape

Jim Menke

"Watch out Hansel! Here I come!" says the little blond sitting on the banister. Her brother, the other half of the well known child team of "Hansel and Gretel", warns her that she will fall off and she is just as sure that she won't,—but she does. So starts our production of the Grimm tale. For the past two years we have been sliding Gretel down the banister and pushing the witch in the oven both live and on tape. The first year we did it on tape, the second year live. Why did we decide to switch to a live show? Thereby hangs this tale.

The first year we took out the show, we decided that since two fellows were doing it, we should have a tape with the girls' parts done by a girl. This seemed the only logical way to do it. For months we used the tape without any trouble. Then it happened! The recorder had one of those temper fits that recorders are prone to. We were ready to start the show. What else could we do but do the show live. With fear and trepidation, I pulled the curtain open and in a shaky falsetto started the play. I kept waiting for the laughs that I was sure would come but the only ones were those the lines and situations called for. After the show, we waited for the reactions of the people who had come backstage. They were anything but what I was expecting. One teacher wanted to know where the woman was, another said that the voices fitted the puppets perfectly.

The next day, the recorder was repaired and we went back to the tape but the live show had set me thinking. "Can you get away with a male doing a female voice all the time, or was this just a freak happening?" There was some extra something, a spark of life, that had been missing

too, in the taped show.

A few weeks later, the tape had another temper fit and blew a tube—another live show. The reactions were almost the same as before. But, something else had happened too. Hansel and the witch had tangled in one scene and instead of stopping the tape and closing the curtain as we had had to do before, we were able to ad-lib our way around the tangle. So it went through the whole tour, most of the time we did the taped show, but when the mechanical voices got their gears stripped, we did a live show. The live shows taught me that I could get away with doing a female voice. Why? Because the puppet theatre, more than any other kind of theatre, is illusion. Just as the audiences accept the puppets as life size, they accept the illusion of the voices.

Just before the end of the tour, we were asked if we would do a show for the Festival in Evanston. We accepted the invitation but, decided that for such an important show we would have to make changes that the old tape wouldn't allow us to while on tour. I did the rewriting, but we didn't have the new tape made when we started rehearsals.

Since our stage is as big as it is, I can't set it up anyplace inside at home, so all rehearsals are held in the back yard. This has it's disadvantages, but it also has one big advantage. We always have an audience for our rehearsals. As soon as we start bringing the equipment out, word runs around the neighborhood and by the time we're finished setting up, there are at least 30 children sitting on overturned pails, in wagons and hanging from the trees. This gives us the advantage of always playing to an audience and finding out during the rehearsal pe-

riod many of the mistakes you don't usually find until you give the first show. We did the first rehearsals without the tape. At last we got around to making the tape and did the next rehearsal with it. It went over like a lead balloon. We tried the live version again and found the reactions so much better that we haven't used a tape, except for music, again.

This year's tour has convinced me that doing a show live is the only way to do it. It was impossible to put into a recording, that we rehearsed for only two or three times, the character development that continued playing has produced. There is no comparison between the show we did last year and the one we are doing now. Hansel has turned from a puppet into a real boy. Gretel isn't just a puppet with a pony tail who moves around the stage while a voice comes over the speaker, she is a real little girl who reacts to the situations in the play. We can now take any of the characters in the play and tell you what their reactions would be in just about any situation. Speaking the lines while manipulating the puppets has made us more aware of what is going on, it has put us in the play. With the tape we found ourselves detached from the characters. It was like sitting on a cloud, watch-

ing something happening down below. We were almost there but not enough to be fully aware of what was happening.

The show has become funnier. There were parts of the show that the audience had found funny on the tape, but not nearly as funny as done live. Since abandoning the tape, we have learned how to play to an audience. We found that a line that is funny said one way to one audience isn't at all funny to another audience. Comedy depends on spontaneity and timing. We found it impossible to reproduce these two qualities on tape. The spark of life that put the show over got lost in the mechanical reproduction. We found this out one day when the recorder had a case of heat prostration and refused to play the second act. Since it had no understudy, we had to finish the show live. The change in the audience reaction was like having the sun come out from behind the clouds and turn a gray world into a rainbow of color.

These past two years have made me ask this question about taping a show, "Do I want to bring the audience an experience in live theatre, or a record pantomime?" I've decided on the live theatre. Whatever next year's show, we will have a tape, but only for the days when and if we get laryngitis.

## Book Reviews

### Fern Zwickey reports:

It is pleasant to report that in a new book, **PUPPETS AND PLAYS, A CREATIVE APPROACH**, by Marjorie Batchelder and Virginia Comer, recently published by Harper and Brothers, that they have recognized the need for emphasis on play production. Only one chapter is devoted to the creation of puppets—the remainder of the book and the very useful

bibliography lean specifically toward the play production area.

The authors scrutinize the whole scale of puppet activity from an elementary level with emphasis on children and benefit to performer in the creative act, to a higher level, where audience reaction to a finished production is the criterion of success. There is a good deal of weighting toward the

(Continued on page 22)



## PUPPET PARADE

(see photo section)

### BLOOP

Bloop, this smiling hand puppet will no doubt be on hand to welcome P of A folks to the 1957 Fest, since he is the brain child of Lettie Connell, who works with Ralph Chesse and who seems to have a finger in everything "Puppetry" that originates on the West Coast. We are indebted to Lettie for much of the material that has appeared in the JOURNAL about California puppeteers. We only wish that more of our members would be as faithful sending us news about themselves and their neighbor's activities. Every photo, clipping, every bit of news you send makes the JOURNAL more interesting and our coverage more complete.

### THE KLUYSKENS

The Kluykens, Willy and Bernard, from Saskatoon, Canada, received a glowing review of their play, "Christmas at the Crossroads" by the French playwright, Henry Brochei, which they presented for the Gregorian Society of Saskatoon.

We quote;

"Departing from their usual script material (traditional puppet theatre largely for entertainment) at the request of the Gregorian Society, the Kluykens presented, with only minor adaptations, a legitimate stage play. It was a sensitive and effective performance.

"The dominant quality of each character, so skillfully suggested in the facial expression of the puppet, was as skillfully worked out in the gestures and voice given each.

"For example, the dissatisfied droop of Marame Morvan's mouth was echoed

in the strident tones of her voice—a woman who had obviously seen much of the misery of life. Then, to signify the change, little understood by her, occasioned by her life being touched by her meeting with the destitute young couple, Mary and Joseph, at the time of their trial and triumph, the birth of their Son, her movements seemed less definitive, her voice less harsh.

"Other characterizations were equally as effective, both in facial expression and dress, and in movements and voice tone.

"An interesting interpretation was the character, Joseph. His movements and voice were those of a much younger, more vigorous man than we usually see; one indeed whose role was active rather than passive—an inspired servant of God.

"Especially beautiful were the puppets of the blind girl, Hope, and Mary, the young Mother. The blind girl's head was always held erect, her closed eyes and serene smile always visible, her hair an airy mass of light, her cloak a vibrant gold. Mary was exquisite in a warm blue robe with a hooded cloak in a rich blue velvet. When the curtains opened on the third act to reveal Mary in prayer under the Star (her first appearance in the play) the applause was immediate and warm. The gestures of the blind girl were kept to a minimum; her voice almost ethereal. Mary was beauty personified—in her perfect features, her graceful gestures, her warm rich voice.

"Here was real artistry at work—to fashion puppets that were a perfect blend of features, costume and dominant character quality—without

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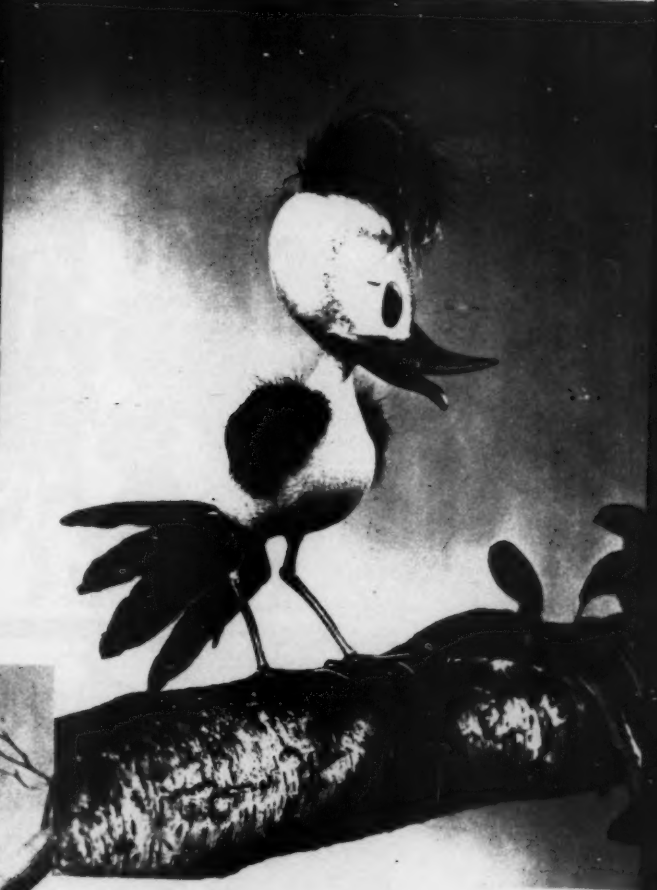


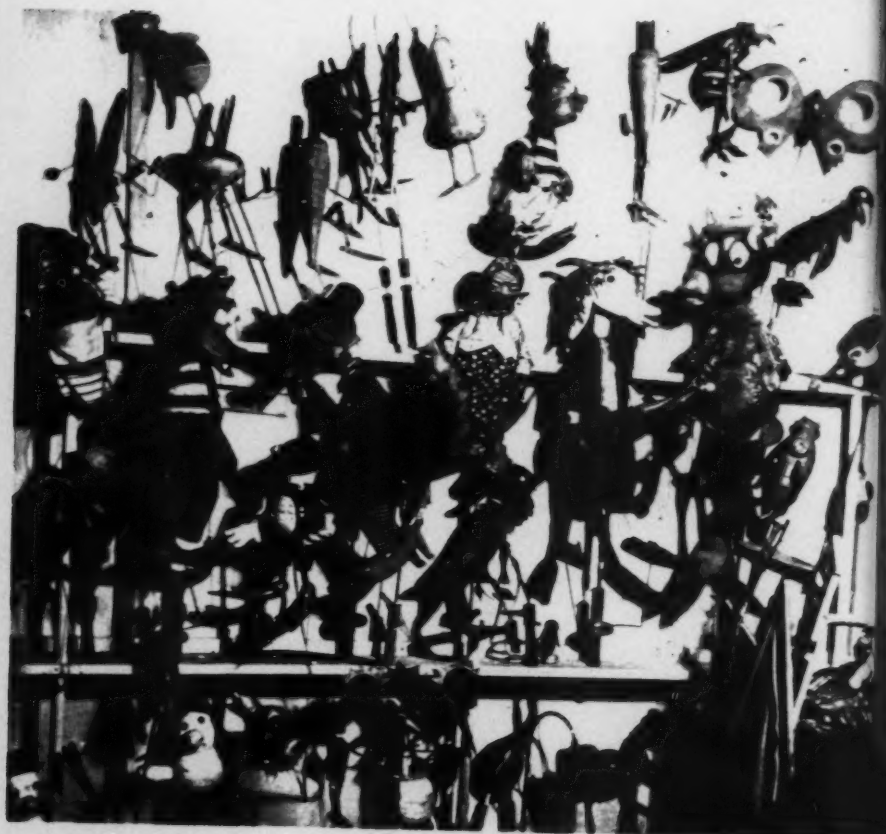
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any vitalization! Then to add the gift of interpretation—and it is to be remembered, simply through the use of a hand! The symbolism of easily identifiable human types the author obviously intended was not lost in the presentation of the drama in a puppet theatre—a real and well-deserved tribute to the artistry of Mr. and Mrs. Kluydens!"

## LULU

A letter from Frank and Margaret Worth of Englad expressing appreciation for the JOURNAL adds,

"We are sending you photographs hoping they will be suitable for publication and of interest to American puppeteers. Lulu, our little French poodle appears in the show and before the show and the children love her. It is an old tradition to have a little dog dressed in a ruffle with an English show. She is "obedience trained" and has done some winning in the "Obedience Ring".

"The children's pleasure in Lulu takes the form of an urgent and often aggressive desire to fondle and pet her after the show. We have to protect her from this because altho she is friendly and confidant, she can not be overwhelmed. I made a light wooden house with doors and windows, and Lulu is safe. The children love her cute little house and are quite happy to see and talk with her through the windows. This solved our difficulties. The response has been surprising. "Please, will you bring the wonderful little white poodle?" has become a regular request with our bookings."

## THE RITTS

The Ritts Puppets, currently on CBS's "Big Top", continue to create some of the most appealing animal and bird puppets seen on TV or elsewhere. Calvin the Crow, Magnolia the Ostrich, and Mr. Penny Whistle are shown here, as well as a scene from a

former CBS show featuring Sir Goefry the Giraffe and Albert the Chipmunk.

## CREATE!

At first glance a hopeless tangle of puppets and more puppets, but upon close observation the artistry that goes into each one of Basil Milovsoroff's creations will be discovered. With styles and techniques all his own Basil has brought something "different" to the puppet theater. Never content, ever the explorer, he is always reaching out for new worlds to conquer in the field of creative puppetry. With all the emphasis that has been put on "Creative Puppetry" this last year, we are wondering at this point if the Fest will show that the spark which we have hoped to ignite has caught fire.

## FROM THE PAST

It is sometimes well to remind ourselves as we discuss the pros and cons of high standards in puppetry that there are some puppeteers who have ALWAYS maintained these standards.

As evidence we submit, the "Bird and the Clown" by Donald Cordray, "Witch Doctor" by Ralph Chesse and "The Skater" by Rufus Rose. It would be extremely hard to surpass the artistry of these puppets.

## TONY

Why is Tony so mournful looking? For the same reason that you may be feeling "blue" at this particular moment if you are't attending the 1957 Festival at UCLA! Rod Young is flying gayly off to California, leaving poor Tony sitting disconsolately on his packing box, his hopes shattered... his only consolation is the fact that next year the Festival may be "nearer home."

If you are one of the unlucky ones who had to miss this years Fest, we promise next best, a full account in the next issue of the JOURNAL.

## BOOK REVIEWS (Continued)

(Continued from page 11)

lower end of the scale, with emphasis on the inner and social significances of the creative act.

This weighting can be felt in both those sections dealing with construction of puppets, and in those devoted to the construction of the play. Free use of a great variety of materials, freedom from arbitrary regimentations in choices of types of puppets, and spontaneity in play production are suggested at the lower end of the scale. At the upper end, sound traditional principles of play construction are urged.

The forty-four plates illustrate with photographs and drawings a great variety of puppet types and methods and materials in puppet and stage construction. Here, as in the text, one sees the product of a combination of imagination with experience in discovery and use of such non-routine materials as paper, pine cones, tin cans, wood scraps and assorted objects from nature.

Marjorie Batchelder holds a Ph. D. based on a study of rod puppets at Ohio State University. She is the author of *THE PUPPET THEATER HANDBOOK* and co-author of *THE HAND AND ROD PUPPET*.

Virginia Lee Comer holds an M. A. from the school of Drama at Yale University and is joint editor of *FIRST PERFORMANCES, PLAYS FOR THE JUNIOR HIGH SCHOOL*.

Virginia Comer is now on the faculty of the New Mexico School for the Deaf, working chiefly with creative dramatics. In addition, both she and

Marjorie Batchelder have recently given combined workshops in puppetry and creative dramatics at the University of New Mexico and New Mexico Highlands University.

### Romain Proctor writes:

I urge all puppeteers to read Jan Bussell's new book, *THROUGH WOODEN EYES*, published in 1956 by Faber and Faber. It deals with the art of puppetry and the problems of showmanship that we are discussing today.

"This book takes you to performances, back stage and into homes of Italian, French, Russian, Swiss, German, English and South African puppeteers. It describes and evaluates puppets and performances in minute detail. Here we find a first hand appraisal of Obratsov and the Russian Puppet Theatre—the first in the English language. Here is a critical account of Maurice and George Sand's puppets. Here is detailed information on shadow and rod puppet shows, on hand and string puppet performances.

"These appraisals and evaluations are by a qualified and keenly aware critic. Jan Bussell is not only author of some nine books on puppetry, and editor of the British Puppet Guild's "Puppet Master", but is one of the world's great puppet showmen. This book is not a construction manual; this is a treatise on the art of puppetry. Bussell says, "I have collected puppets and puppet people all my life. I think puppets and dream puppets. People say I look at the world through wooden eyes."

**1957 Festival at U. C. L. A.  
August 5 through 10**

# Story Telling Helps

Lois Hurt

The largest group of puppeteers might be termed semi-professional. I belong to that group, and this article is addressed to those members, in the hope that some of the suggestions offered may help.

Our puppetry is a hobby, or a part-time profession. Our audiences are children in schools, churches, clubs, hospitals, orphanages, and private homes. Ours are the only live puppet shows many of our young audiences have ever seen. We are greatly in demand because there is a dearth of children's entertainers, and because our medium is intriguing. Loving puppetry, and sincerely wanting to further the interest in puppetry in our communities, we attempt to present the best shows we are capable of conceiving and building.

Our show must be right for the audiences to whom we play—right as to subject matter, length and manner of presentation. We should have a sympathetic understanding of children, so that we may know what stories or plays they will enjoy, and how we may hold their rapt attention. If lacking in this knowledge of children and of children's literature, we may gain much through developing the art of story-telling. We begin by re-reading some of the old familiar stories remembered from our childhood. These stories are children's classics, and, therefore, they have something of value to say. They are well built, with conflict and suspense, with incidents building to a climax and with satisfactory conclusions. We select a story, with a few characters, which we think could be adapted to a puppet play. We then practice telling it aloud, include much direct conversation, and vary the voices of different characters. We are now ready to tell the story to an audi-

ence of children, to test its appeal and our story-telling abilities. We will have no trouble finding audiences to listen to stories. I have told stories from the time I left Miss Winifred Ward's class at Northwestern University many years ago. Churches, schools, hospitals, settlement houses, libraries, museums, scout troops, and even neighborhood children have supplied me with audiences, and they will do the same for anyone willing to tell stories. Of course these are the same sources from which we find audiences for our puppet shows.

The story-teller has a direct contact with her audience. Watching the children's reception of a story helps her to improve in the telling of it. We delete parts which fail to hold their interest, we add more color to our voices, and we learn to build suspense. We find ways of initiating humor and stimulating participation. We also find which stories children like best. All of this knowledge we may use directly to improve the puppet shows we build.

Much good advice has been given us upon the adaptation of a story and the building of a puppet show. Professional puppetters, at Festivals and in articles written for the Journal, have generously given of their time and talent, and from their wider experience have attempted to help our group of semi-professionals. Romaine Procter suggests that a format of action be worked out first to prevent a wordy script. If the plot can be gotten across by a carefully planned format of action, the dialogue will be easy to add, and will not be too long. Proc knows what he is talking about. Spence and Alan Gilmore, as many other successful puppeteers, vary the dialogue in their plays according to the response of the particular audience of children.

Because of this, their stories remain alive and fresh. The puppets seem to be playing their roles for the first time to each new audience. When adapting a story, it often helps to introduce the characters and explain the opening situation in advance of the play. George Latshaw sometimes uses a delightful puppet story-teller to make the introduction. I especially like the little story teller idea, because she can immediately capture her audience by using the magic words, "Once upon a time . . ."

Now let us take a specific show to illustrate the foregoing. Say that we have been asked to perform a show for a group of four and five-year old children. We know that their attention span is short and that their experience is limited to home and pre-school situations. We decide to build a twenty minute show, with the puppet play to take no more than half that time. We have a couple of clowns or animals who will introduce the show with a little variety act. They might peep, wave, clean off the stage, dance to recorded music, or play a zylophone or other instrument and have the children sing with them or clap to the music. They will also end the show with another short variety act. Between the variety acts, we want to present a short puppet play. We read stories and select a classic "Epaminondas", which we think we could adapt. It has few characters, conceivable puppet action, no necessary scenery, and simple properties. We practice telling it aloud to some four or five-year olds, and we find that they like it. We use a puppet fairy, or some other appealing character, as a story teller. She begins: "Once upon a time there was a little boy named Epaminondas who was always getting into trouble. He wasn't a bad little boy, but he just couldn't seem to do anything right.

"Now Epaminondas had a mother who loved him, and he had an aunt

who gave him surprises each time he visited her.

"One day Epaminondas was playing in his yard . . ." The storyteller disappears, and whistling is heard off stage.

Before planning any dialogue, we will carefully work out a format of action. The simple plot is concerned with Epaminondas' visits to his aunt, her gifts to him (cake, butter, and a little dog), and his attempts to take them home. He squeezes the cake in his hands and crumbles it, he puts the butter in his cap and it melts, he dips the puppy in a stream, causing it to catch a cold. Our format of action could be worked out like this: A little boy appears with blocks and builds things with them. He stops and listens and moves left to meet his mother. He listens to her instructions and moves to far stage right and disappears. He returns with cake, squeezes it in his hands and proceeds to stage left and drops cake crumbs. The mother appears and scolds Epaminondas, who gets a broom and sweeps crumbs away. She then pantomimes how he should carry cake. Back across the stage he goes, disappears and returns with butter. He removes his hat, places butter in hat and his hat on his head. His mother meets him, takes off his hat, wipes his face with her apron, and then pantomimes how butter should be carried (first cooled in the stream). Epaminondas next receives a puppy which he cools in the stream. His mother takes it from him. She shows him how a string should be tied around a puppy's neck. Epaminondas cries, knocks blocks off stage and goes again to see Auntie. He gets another little dog. He asks the audience, pantomiming, whether he should put the puppy in his hat, (response, "No"), or cool it in the stream, ("No!"). He stands, puzzled. Instructed by the audience, he gets string, ties it around the neck of the puppy, and triumphantly leads the puppy home. With

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the help of the children in the audience, Epaminondas, who really isn't a bad little boy, has at last done something right.

Having worked out the format of action, we find the dialogue easy to add. It will not be so set that we cannot vary it with each performance.

In adapting "Epaminondas" we changed the ending of the story, because we thought our ending was a more satisfactory one for young children. As puppet-playwrites, we have that privilege if we wish to exercise

it.

It is my firm opinion that most puppeteers will build better shows by adapting good stories than by attempting to write original scripts. We who play frequently to the same audiences of children must constantly build new shows. We need not despairingly attempt to write original plays, nor look for material in the few books of puppet plays, but instead we can draw from the wealth of material to be found in books of excellent children's stories.



Rod Young—Punch's Mailbox, 410 N. Allen Ave., No. 4, Richmond, Va.

Festival, Festival, Festival! Punch screamed, shouted, smiled and sang as he madly tore his tattered wig to shreds in joyful anticipation. A California Festival and a brand new mailbox too.

Did you see Sid Krofft March 14th on the "Shower of Stars" TV show? The ballet marionette was one built for him by Frank Paris who has been teaching a wow of a puppet workshop class for New York University and whose students ended the fifteen studio sessions with a complete variety show in May. Sid, meanwhile ran off to Las Vegas where his puppets shared the bill with Judy Garland at the Last Frontier Hotel.

Bill Baird's design for "Dolly Phone", the cuddly rag doll pictured in recent Bell Telephone ads, is a dilly. Folks on the West Coast are still talking about Chesse and Connell's wonderful production of de Falla's musical episode, "El Retablo De

Maese Pedro." There was a production of the Spanish charmer utilizing clever shadow puppets designed and made by Phyllis Stevens and manipulated by her and by Andy Milligan last February when it was done by the American Opera Society in Town Hall, New York. Newspaper reviews were excellent in regard to the puppetry.

An audience of 1000 enjoyed two performances in February consisting of "people and puppets" as produced by the AAUW Puppet Workshop, Toledo. Their program ends with an original play, "The Soft-Hearted Alligator." Ronny Gilmore, out in San Francisco and working for the CALL BULLETIN paper, sends a news release from KPIX-TV in regard to the Emporor Jones" production to be collaborated on again after thirty years by Blanding Sloan and Ralph Chesse. It should prove a Festival highlight. Ralph's "Brother Buzz" TV cast of puppeteers

are enjoying a vacation from that but are up to their finger tips in other puppet adventures. After Festival and theatre-wise, Ralph will be directed by his son Dion (Brother Buzz) in performances of Moliere's "Don Juan" at the Playhouse Theatre in San Francisco. Ralph will recreate in the flesh the character of Sganarelle, one of his early marionette roles.

Lettie Connell, in addition to appearing with her own hand puppets on the "This Morning" show at KPIX, will direct and perform in puppet shows for the Alameda Recreation Department during July and August. Taking the summer off from San Jose State College, Jerry Juhl will be Lettie's new associate in this escapade.

Who meets once a week with Mollie Peck Falkenstein in Laguna Beach, California? It's the Chiquita Puppeteers, who are learning all about puppetry. Guest stars at a show they gave several months ago were Wolo and Aloysius of the Panorama Pacific TV show.

Lynn Roberts, owner of the Sue Hasting's Marionette Theatre, recently started a series of Saturday shows at the Dallas Little Theatre in Dallas, Texas. Lynn has trained a local group to help in her presentations. Sue Hastings, herself, is of course still active in and around Miami, Florida.

Pat Kelley taught puppetry during the month of June at William Jewell College, Liberty, Missouri. It's the class Marge taught for two years past. Marge will be at the Festival with bells on, taking a brief lay off from her summer tour of outdoor fair shows where she stops the show with her Stars on Strings. Dale, Larry and Denny will spend part of August in Colorado and during Fest. time Pat will either be on tour or enjoying California hospitality too. Dale recently completed a new nightclub marionette stage for the fabulous Bob Mason who spent last fall touring the Panhandle of Texas as well as Arkansas, Louisi-

ana and Oklahoma. Enjoying the comfort of a house trailer and the company of his faithful dog, King, as well as an assistant, Jim Franklin, Bob has written of his booking at the Arlington Hotel in Hot Springs, Arkansas, where his act included magic, puppets, ventriloquism, comedy routines, songs, dances and finally, hypnotism! Playing at the same time across the street at the Southern Grille were the Kurtis Marionetes. Bob resumes touring on September 12th in Southern Louisiana and ends up in New York City in April, 1958. If you see a new bright red Chevy station wagon whiz by, it may be Bob on his way to a school or club date!

The Williams Marionettes are pleasing everyone with their current show, "The Green Buffalo, The Legend of Indian Corn." We'll be enjoying it on the Festival program. A recent guest of Caroline S. Lutz at her University of Richmond World Museum of Puppetry, was poet John Masefield's sister in law, who turned out to be the Aunt of Jan Bussell, well known British puppeteer who has toured Australia, New Zealand, Ceylon and South Africa with his show. His TV star, Muffin the Mule, is long a favorite with British children.

PLAYERS MAGAZINE, Box 399, Gainesville, Florida, has a monthly puppet page. You may want to subscribe to this magazine which has been serving the needs of those in theatre and related fields since 1924. The American Educational Theatre Association's CHILDREN'S THEATRE NEWSLETTER lets us know that Virginia Opsvig will teach Puppetry classes at the summer quarter, Stanford University. Also we note that the Nashville Children's Theatre will premiere Tom Tichenor's new play, "To The Moon", next fall. Another puppeteer-playrite, Hans Schmidt, attended the opening of his play, "Red Shoes", produced by the Omaha Junior Theatre in March.

August 19-23 finds the Children's Theatre Conference of AETA meeting this year on the campus of Tufts University at Medford, Mass., a suburb of Boston. The first evening performance features the Folktale Puppets of Basil Milovsoroff who later was scheduled to lead group puppetry discussion. His distinguished accomplices in this leadership were George Latshaw and William H. Cleveland, Jr. of George School, Pennsylvania.

AETA's Theatre and Speech Convention at the Hotel Statler, Boston, August 25-29, included what promised to be a fascinating meeting led by George Latshaw, Basil, Gil Oden and Mel Helstein. Titles for the speeches by the latter three were "This Many Splendored Thing", "Puppets as a Contemporary Art Form", and "A University Theatre Uses Puppetry." Overall discussion heading was entitled "From Craig to Kukla."

We look forward to hearing more about puppet activities created by Mr. and Mrs. Frank Farkas, recently arrived in Flint, Michigan, from Budapest. A re-joiner to the ranks of P. of A. members is Elaine Vavrinek Woodall, now heading towards a new home in Newburg, N. Y. Three children and a trip abroad with her meteorologist husband have prevented concentrated puppet endeavor, but this spring in Montgomery, Alabama, the puppets came out of hiding to delight audiences and let's hope they don't go into hiding again.

Station WOI-TV, Ames, Iowa, has a delightful children's show every afternoon featuring Betty Lou McVey and a host of popular puppets who appear through "The Magic Window." Jero Magon, Miami Beach, Florida, has had good recovery from an operation but cannot plan on Festival, however, plans to finish his new puppetry book this summer.

Mr. and Mrs. Robert Troup, Upper Sandusky, Ohio, will be teaching a class in puppetry at the Recreation

Lab at Green Lake, Wisconsin, in August.

The New York SUNDAY NEWS featured pictures and a short article in March about Mrs. Senta Lenz, a Berlin, Germany, hausfrau who makes ends meet by using her fingers for legs. Her Lilliputian Theatre shows with finger puppets look captivating. Among clippings sent along by Milton Halpert are several picture pages from an unidentified magazine along the lines of WOMEN'S DAY. Eight pictures follow Burr Tillstrom, Kukla and his pals through lessons in dental health.

Last February, Martin and Florenze were featured entertainment for youngsters whose parents shopped at the new Roosevelt Shopping Center, Long Island, New York. The DAILY NEWS, March 11, included pictures of "Happy the Humbug" as produced by the touring troupe from the N. Y. Department of Parks.

Did you know that Bob Smith's NBC-TV "Howdy Doody" show was launched in 1947 and originally stemmed from a character Bob created on a Buffalo radio station—a guy named Elmer who always addressed the youngsters with "Howdy Doody, kids!" "The Sandy Becker Show" on WABD-TV, New York, is a standing favorite with children and his hand puppets used frequently are excellent cartoon characters, well devised and controlled.

See McCALLS MAGAZINE, Spring-Summer issue, Needlework and Crafts, page 100, for a swell article by Jane Lewis, "The Hand Puppet That Bites." SEVENTEEN, February issue, page 94, pictures an old style cardboard toy theatre illustrating a story concerning Romeo and Juliet.

Puppet books available from School Products Co., 330 East 23rd Street, New York 10, N. Y., are MARIONETTES by Mildred M. Osgood, \$.75, MAKING HAND PUPPETS by Agnes D. Kim, \$.25, and PRODUCING A

**MARIONETTE PLAY** by Gertrude Abbihi, \$35. Dorothy and Joseph Samachsov's **THE DRAMATIC STORY OF THE THEATRE** includes puppet photos on pages 46, a French marionette performance of "Twelfth Night", 62, a performance of the "Forced Marriage" at a marionette theatre in Paris, 77, photo of puppet show of Osaka "Bun-raku."

Bob and Ann Spaulding, Winter Park, Florida, enjoyed an evening with Jim Menke and Addis Williams as they played their "Hansel and Gretel" in that area. The Spauldings are with a group called the Merrie Players and are quite active with their own shows. When Jim and Addis came to Richmond, their audiences not only included happy school children, but happy puppet students from Rod Young's classes at the University who went on two "Hansel and Gretel" field trips. They reported seeing an Austrian Documentary travelogue film which included about five minutes devoted in front of and behind the scenes at the Salzburg Marionette Theatre. Rod played host in July to Larry, Thelma and Hoyle Dobson, new P of A members. Larry is working with Merrell Fox and they were ready for a USO club act around July 5 in Columbia, South Carolina.

We hear a report that a Larchmont, N. Y., Woman's Club has been doing hospital shows in that area using miniature figures of foam rubber propelled by magnets. They call themselves the Mag-nettes!

Kudos to George Merten, who despite a busy schedule, managed a trip to California and UCLA during May to ensure smooth Festival sailing. Also kudos to National Council member Bill Jacoby who was highly commended in an article entitled "He Pulls Strings For God" in the June issue of the **KIWANIS MAGAZINE**. If you know any other Kiwanians, don't hesitate to borrow that issue and read the excellent coverage about the Jaco-

by's wonderful work with bible puppetry on pages 14 thru 16. The pictures of Rev. and Mrs. Jacoby are top notch too.

Bill Buxton has accepted a marvelous scholarship for next year at Princeton University and will pursue his interest in medicine and languages. Margarethe Buxton has been doing fascinating costume work for dolls and puppets lately in Chicago and has been studying with the famous doll creator and artist Mrs. Karn Hayashi.

Hillside, New Jersey's, best known puppeteer, Bob Braun, graduated from Hillside High in June and became at once involved in teaching puppetry at a day camp and has also been trying out shows on neighborhood children at his newly acquired studio, actually a converted store. After his first Festival, Bob will be anxious to start the fall "Mikado" tour with the Piper Puppets.

A "for-fun and for-free" puppeteer, Winifred Collins, Tucker, Georgia, seems to delight in staying busy. Besides her work as a government employee she enjoys puttering, painting, puppets, performing and infinite variety of off duty occupations.

"The Gumby Show" can now be viewed on Saturday morning TV in many parts of the country. "Gumby" is an animated figure made of modeling clay and the show features Bobby Nicholson, formerly with the "Howdy Doody" program. "Shariland" starring Shari Lewis may now be seen at 8 a.m. on Saturdays. It is excellent entertainment and Shari's hand puppets are terrific.

The Peggy Bridge Marionettes are currently playing "Young Davy Crockett" in the New York-New Jersey area. In March, The Studio, 815 Main Street, Hackensack, N. J., presented "The World of Peter Pan," a dance and puppet show. Also in March, at the Henry Street Playhouse, N. Y., Tonny Nollies, puppeteer-musician, presented his puppet play "Bobo, The

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In January, Jay Jacobs and Julia Marvin, The Theatre 56 Puppeteers changed their names to Small Fry Productions and moved to the Royal Playhouse, 62 E. Fourth Street. Another report says that the group includes Gratia Snyder and Marilyn Ellis. At any rate, in March they were busy entertaining New York audiences with "Peter and the Wolf" and "Gee-Gee the Littlest Clown." End of February brought Basil Milovsoroff to the Big City too, and he performed scenes from Aesop's Fables at the McMillan Theatre.

In February the Alden Marionettes performed "Jack and the Beanstalk" at Brooklyn College. "Louis' Adventure at the Zoo" was given at the Flatbush Nursery School in February.

Everyone interested in puppetry will be saddened to learn of the death in Prague of Professor Josef Skupa, who did so much for puppetry and whose creations, Spejbel and Hurvinek, will live in the hearts of all who saw them.

Bob Reynolds and Pete Greco, formerly the Enchanted Theatre marionettes, rated story and pictures in a recent Philadelphia STORY magazine. At 122 South 36th Street, Philadelphia, they have opened the Little Greenwich Coffee House and aside from delicious food and brew, they play host to theatre in the round groups, have art exhibits and have scads of puppets hanging from the rafters. It is highly unusual and terribly interesting. They have played host recently to the Quaker Village Puppeteers and also to Rod Young. Rod completed a "stripper" recently for Robin Nelson, whose Jamboree on Ice, a musical comedy on the world's largest ice cube, features marionettes. After a successful run at the Oakhurst Tea Room, Somerset, Pa., Robin was set to begin a four week run at a fabulous spot in Biloxi.

Please note our new mailing address. Rod has moved puppets; stage,

paintings and plans to more ample studio space and is anticipating the gain of a B.F.A. from Richmond Professional Institute and a year ahead of teaching art in the Richmond public schools. Extra theatrical and puppet adventures will abound too. Currently he is readying "A Mouse Named Pocahontas" for July production with marionettes in an outdoor theatre, building sets for a series of legitimate plays in the outdoor amphitheatre, attending a six week summer school session and before zooming to California for Festival, will act and sing the role of Feste, the Clown, in a local production of Shakespeare's "Twelfth Night." Also on the July agenda is the staging of a religious drama for a church group. After Festival and a brief stop over in Ohio, he has a show slated for the Post Library, Fort Lee, Virginia, on August 28th.

Have you heard that Fay and Ross Coleman are the proud new parents of Thomas Oliver? Enio and Lily Marcaccio, Detroit, were expecting to be equally as proud in July. The Detroit Guild celebrated an eleven year history at a birthday party in June. Fern Zwickey will be kicking up her heels at Festival while Rip will have ten weeks in Spain and Portugal. Eve Sheldon was set to be new Prexy of the Guild. Nelson Rabe is out of the flower business and busy at work on his marionette act. Harold Ramm and wife were last seen touring the east in a brand new car. Roy Etherington and Phil Molby finished trouping the Coleman show and Phil has been signed for a two year contract with North Dakota Ag College to tour "Toby Tyler."

There was a puppet peacock cleverly employed on the June 2nd Chevy Show. Bil and Cora Baird celebrated April 30 by appearing on the Arthur Murray Dance Party show. Doug Anderson has signed a year's contract as the magic clown for Bonomo Candy on the "Wonderama" show on WABD,



New York. Jay Marshall was with "Ziegfeld Follies" on Broadway for four weeks. Mid-May found him on the bill at Radio City Music Hall with his ventriloquist act. Burr's "Kukla, Fran and Ollie" troupe were handed the annual Brotherhood Award from the National Council of Christians and Jews in February. Hooray!

"Tinker's Workshop" is a new New York TV show that highlights the puppet segments. A Czechoslovakian duo, Jan and Vlasta Dalibor gained good review in VARIETY for their act at the Empire Theatre, Edinburg, during May. On a list of special attractions of the William Morris Agency are the Braunschweig, Germany, Marionette Theatre.

The Italian government issues a proof sheet with the Pinocchio stamp, telling the story of the stamp in French and Italian. This "stamp collectors item" cost \$1.75 and is available from Joseph Lowinger at 174-7th Avenue, New York 11, N. Y.

New President of the Toronto Guild of Puppetry is Cecil Bainbridge. Their

recent Festival was a smashing success as was that Third Annual Festival held by the Eastern Ontario Guild on May 3rd and 4th. Shows were given with rod puppets, shadow puppets, hand puppets, string puppets and who-knows-what-kind of puppets!

CHARM MAGAZINE, June, pictured some furry hand puppets in an ad for silverware. The ATLANTA JOURNAL Sunday edition, March 31, carried a full color page article, "Puppet Play" as inspired by the puppets created by Beverly Flanders. NEWS-DAY in January carried an article and picture of Mrs. Norman Frome, Levittown, who picks up pin-money with her puppet play. Excellent publication in NEWS-DAY and local papers has been afforded teenager Burton Wolfe, Malverne, Long Island

You, undoubtedly, are a talented puppeteer too. Let us hear from you direct, as soon as possible.

Rod Young

410 Allen Avenue No. 4  
Richmond, Virginia

## Puppet Plays

For several years there has been an insistent demand from P of A members for puppet plays. P of A finances have not in the past justified a venture into printing scripts.

Although we firmly believe that no script can fit into a number of situations without drastic adaptations to fit that particular need, we realize that many puppeteers do need a basic script for a starter.

We are beginning a series of printed scripts with one highly recommended by your Script Consultant, Martin Stevens,—in fact he found it so good that Olga produced it this season. It is "Little Lost Boy," by Nora Wood, a play full of lovable characters, particularly suited to a small child audi-

ence. Altho written for marionettes, it can easily be adapted to hand puppets.

Scripts will be printed JOURNAL size. If sales justify this new venture, additional scripts will be added. Your response will determine future publications. You will want to read this script if you don't want to produce it. No royalty. See Puppet Store ad for price.

### NOTE:

If you have a tried and true original script which you would like to have considered for publication, send it to Martin Stevens, Script Consultant or to the JOURNAL. No payment can be made for use of script and a written release will be required for P of A protection.



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